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previously sold in America. The new one is a modified reproduction of it in many details, but different as regards the principal conception. In both the First Consul is represented as mounted upon a mule, the direction of which he abandons entirely to a guide. He appears insensible to the desolation which surrounds him in the midst of those Alpine solitudes of snow and rocks through which his soldiers toil painfully onwards. His thought is elsewhere—it dwells in the future and in the dreams of his ambition. It is differently translated in the two pictures. In the first, his features have a serene gravity indicating the strong pre-occupation of the thoughts turned back upon themselves. In the last, on the contrary, the head has a younger air and under the fixedness of the gaze which sounds the possibilities of the future, a sort of restrained joy at the dazzling light as it were of his glorious destiny appears through the immovableness of his silent and meditative features. This secret strife of self-betraying thoughts, this complex expression is one of the most difficult things which painting can attempt and M. Delaroche should be applauded for not having feared to cope with it in his compositions. As we have thought it proper in this article to interdict ourselves from criticisms, particularly upon the last works of the painter, we will say no more of this picture which goes in a few days to England. The engraving of it is already well advanced. The *Napoleon crossing the St. Bernard* by M. Delaroche and the portrait of the First Consul climbing the same passage, by David, are two important picturesque monuments of the same exploit seen at two different points of view. Each of the artists desired to poetize his subject. David by seeking the heroic aspects; M. Delaroche by the aid of a moral impression: The painting of 1850 being farther removed from the epoch at which the exploit took place, confronts reality and does not shrink from the vulgarity of the details: that of 1800 being contemporaneous, shows a fear of degradation by an alliance with the real: it looks at the subject from the symbolical side and although a painted falsehood, it will stand, because it is characteristic of the audacious genius of Bonaparte, and of the grandeur of the epoch.*

H.

* The picture alluded to as having been sold in this country is the same which was exhibited here last year, and is now the property of Mr. Woodbury Langdon. The propriety of duplicating it is thus discussed in a late number of the *Literary World*—"We are not acquainted with the precise etiquette of artists in repeating copies of their works, but common sense, and the laws of property imply that, where this is done without stipulation with the first purchaser, there is an invasion of the latter's rights. We were under the impression that New-York was to remain in the exclusive possession of this picture, and we think Mr. Langdon had the best right to think so too, unless, which we understand not to be the case, it was understood that copies might be made. If not already established, the principle is worth settling, for the honor of artists and the security of purchasers. The London *Napoleon* is valued at £1200; an engraving from it is now proceeding, in the hands of M. Francois, of Paris." We think this is incorrect. We understand the rule to be that artists have the right of duplicating their pictures unless the contrary is expressly stipulated. Such, we believe, was the decision in the controversy which arose between the St. George's Society of Philadelphia, and Mr. Sully, respecting his duplicate of their portrait of the Queen.

The London *Athenæum* of the 19th October notices the arrival of the picture in that city, and proceeds to criticise it in a tone of illiberality which is not uncommon in the remarks of English papers upon the fine-art productions of other countries. We publish it entire in the "Chronicle of Facts and Opinions," and ask the reader's attention to some animadversions on it in the letter of our London Correspondent, which was received after the preceding article had been sent to the press.

NOTICES OF NEW BOOKS.

"A GENERAL VIEW OF THE ARTS, CRITICAL AND HISTORICAL. WITH AN INTRODUCTION BY D. HUNTINGTON, N. A., A. M. New-York: Published by G. P. Putnam, Broadway."

The following extract from the Introduction will explain the objects proposed by the author of this Book:

"The study of the fine arts having then an elevating and softening influence, a tendency to render man less sensual, more benevolent, more alive to the beauties of nature and truth, should be as generally cultivated as possible.

The following work is intended to diffuse a taste for such studies, by gathering into a small compass, and making accessible to all, that information which before was scattered through many voluminous and expensive publications. It is a comprehensive glance at the whole history of art, especially as exhibited in the lives of its most eminent professors, in all ages, and in every department. While it embraces so wide a field, it is at the same time clear, concise, and richly attractive in its details. By its simple and natural arrangement, its completeness in all its parts, and by the ease with which any class of art, era, or individual artist, may be referred to, the work is rendered admirable for popular use. For the same reason it might be introduced, with great advantage, as a text-book, into the higher schools and academies.

At the present time, and in our own country, almost every one has some acquaintance with art; and numbers will be glad to possess a book which presents such an amount of information on the subject which interests them: so well arranged, so varied, lively, and picturesque, in the matter, and couched in a style which evinces an earnest enthusiasm for the arts, and an extended knowledge of their masterpieces. It is the fruit of the leisure hours of a lady, who, while employed upon it, was practically engaged with the palette and colors. It needs no argument to persuade us, that one who is actually conversant with the progress of an artist's studies, should be the best able to describe them; that one who has passed through the lessons of the studio, traced the careful outline, touched in the first faint shades, and then the deep and powerful relief, and brought out the living character and expression, by colors vivid and truthful—who is, in a word, an artist, should be able to spread before us with the greatest charm and force, the incidents of artistic life, and the varied effects their works have produced on the mind.

The work makes no pretension to entire originality; much of the labor has been that of careful compilation, and the patient investigation, and delicate, discriminating taste, by means of which so great an amount of confused material has been adapted and arranged into one complete whole, without marring its interest, but rather heightening it, is worthy of all praise."

In pursuance of the course here indicated, the writer, in a few prefatory remarks speaks of the Fine Arts generally, the advantages of their cultivation, and the principal rules which control their criticism. She then passes to a consideration of the Art of Painting, its general objects and chief divisions, giving short characteristic notices of its principal schools. A more particular account of them follows, embracing sketches of the biographies of the most distinguished ancient painters, as well as those of Italy, Holland, Spain, France, Germany, England and America, with many anecdotes and descriptions of their works. The subjects of sculpture, architecture and music are then taken up and discussed in a similar manner, although with much less fullness of detail. The observations of the author appear to be judicious, and the extracts interesting and instructive. The idea suggested in the introduction, that this work might be made a text book in schools, is deserving of consideration. The Fine Arts have engaged the attention of the highest minds and the most enlightened governments in all ages of the world, and we see not why a knowledge of their history should not form a part of polite education. In such a case we think this manual would be found peculiarly appropriate and valuable.

MEMOIRS OF BENVENUTO CELLINI, A FLORENTINE ARTIST, WRITTEN BY HIMSELF; CONTAINING A VARIETY OF INFORMATION RESPECTING THE ARTS AND THE HISTORY OF THE SIXTEENTH CENTURY, WITH THE NOTES AND OBSERVATIONS OF G. P. CARPANI, TRANSLATED BY THOMAS ROSCOE, Esq. New-York: George P. Putnam.

How often do we hear the wish expressed that some newspaper had been published in the stirring days of the sixteenth century, similar to the *Illustrated London News*, which might have handed down to us, in a pictorial shape, the thousand little minutiae of dress and manners, and personal adventure, which grave History has not condescended to notice! Now, a week scarcely elapses after a royal progress, before we have illustrations of all its incidents, dinners, balls, processions and ceremonies, and portraits of the principal persons engaged. How pleasant it would be if we could thus follow the journeys of Francis I. as we do those of Victoria, and view the lively skirmishes of those old Italian wars, as we now trace through wood-engravings the less picturesque encounters of the Schleswig-Holstein campaign! Benvenuto Cellini has done almost as much for us in his autobiography, as if he had left a complete pictorial record of his adventures. His fresh, *naïve* way of telling the story, puts us directly upon the spot. He excels, as we believe most artists do, in narrative. They observe more quickly than other people, outward peculiarities, and present them with great distinctness and graphic power. This book is rendered particularly interesting to lovers of Art, not only by the fact that Benvenuto himself was an artist of high distinction and great merit, but because he was a friend and companion of Michael Angelo, Titian, Sansovino, Giulio Romano, and many other distinguished painters, sculptors, and architects of his time, concerning whose lives and conversations he has given many most interesting particulars.

THE ARTIST'S CHROMATIC HAND-BOOK, BEING A PRACTICAL TREATISE ON PIGMENTS, THEIR PROPERTIES AND USES IN PAINTING: TO WHICH IS ADDED, A FEW REMARKS ON VEHICLES AND VARNISHES, CHIEFLY A COMPILATION FROM THE BEST AUTHORITIES. BY JOHN P. RIDNER. New-York: George P. Putnam.

An artist of experience has furnished us with the following notice of this work:—

The appearance of Mr. Ridner's book, on what we may call the chemistry of the artist's palette, among the innumerable works pouring from the press, has its best apology in the increased cultivation of painting as an art. With our public, art has become, as it were, so compacted a matter—a subject of every-day consideration—that having a distinct community of artists and the art-loving, we begin to have our own peculiar wants in respect to apparatus—theory and instruction. Such wants, commonly, are best ministered to by those within our number, who, from their connection with art-matters, understand the nature of our necessities. Not only is an economical book of reference much needed where there are already some standard and costly examples, but also a manual accommodated to the practice and experience of our